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NOVEMBER 2011

DEAD GENESIS

REESE EVENESHEN'S WAR ON DEAD BEGINS
JOHN CARPENTER'S THE WARD
THE RASMUSSEN BROTHERS SPILL THEIR GUTS
HEATHER LANGENKAMP: I AM NANCY

NOVEMBER 2011



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FRONTAL LOBE SCARS EDITORIAL



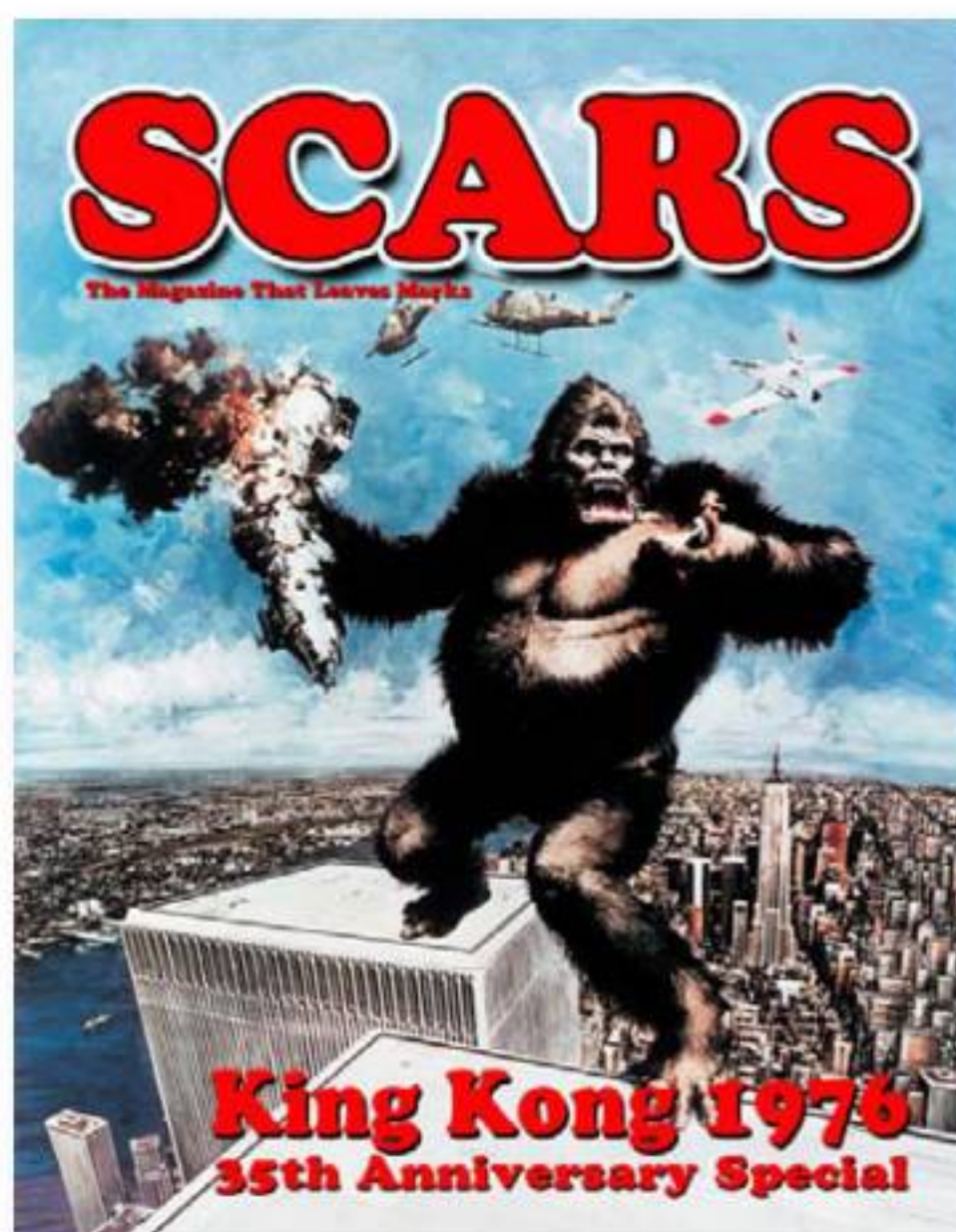
This year was full of turmoil on both a national and personal level. We have witnessed a continued financial crisis, an uprising, and Americans finding their voice to let the world know how tired they've become of being let down by The Man.

It's time for change. It's time for us to change as well. For five years now we have been rooted in The Horror Biz. Well now it's time to move forward and away from the pigeon hole. There is so much more out there and, frankly, we think there are plenty of strictly horror-oriented publications and sites out there for you. Quoth the Misfits, "Too much horror business."

While we will never stray from the macabre or strange, we think it's time to broaden our focus. 2012 will be our year of change. We at SCARS wear plenty of hats, and not all of them happen to be made of human skin. We're excited to share with you content that goes beyond the whole "skull and blood" thing, and bring you stories that tap into the other interests we know our readers share with us. There's a whole world of weird out there.

Enjoy these next 2 traditional issues of SCARS and brace yourselves for things to come!

SCARS pays homage to one of the greatest marketing movies of all time, Dino DiLaurentiis' KING KONG. It has been 35 years since this game changing film has touched our lives and we dig deep into what made this film so special to it's die hard fans!





THE WAR ON DEAD BEGINS

by Kortick &
R.A. Dowaliby

DEAD GENESIS

Writer/Director Reese Eveneshen is the first to admit that we've seen our share of zombie movies in the last few years. And while he dutifully answers our questions on his zombie feature film's "social commentary," he adds the caveat that indulging us on the question does bring him a slight feeling of ridiculousness. Eveneshen wanted to make a zombie movie. It just so happens he's also made a very clever one.

"Dead Genesis" is set in a world seven months deep into the zombie takeover, where human hunting groups are bearing arms in the "War on Dead." The story focuses on Jillian, a documentarian shooting a Pro-War propaganda film for one such group—the Deadheads. It's a human-centric story rather than a shoot 'em up action film, with a production look-and-feel leaps and bounds beyond the scope of most any D.I.Y. horror we've seen.

Reese Eveneshen now explains what pushed him to make the movie, why he respects "The Walking Dead," and the science of his zombies.



Director Reese Eveneshen & Producer Justin Dmitruk

SCARS: What made you decide to be a filmmaker?

REESE EVENESHEN: Well, like most budding filmmakers, the "Jaws" bug bit me at a very young age. I don't know what secret magical powers Spielberg's shark vs. men movie has, but it seems to inspire and produce many filmmakers. Now I'm not sure if it immediately made me want to make movies, but it planted the seed for a fascination of filmmaking at the tender age of seven.

Like most children, I think we just grab onto whatever interests us that week in our life. But that particular interest has lasted

seventeen years. I started by borrowing my grandparents' video camera and shooting mini movies. Such classics as "Jaws 5," "Alien 4," "The Werewolf" etc. etc. I would gather up friends and family members and just make movies. Granted they weren't very good, but it was a start. From there I started shooting mini heist films on a Super 8 camera, then a giant camera that recorded to VHS tapes (of which I had to use two VCR'S to edit on). But again, these weren't anything special; I was just messing around getting a feel for making shorts and such without really taking a serious look into it. I'm not exactly sure what made me want to "decide" to be a filmmaker, it just happened.

It wasn't until high school and beyond that I really started to look at it as a career. After graduating I started trying to pull together budgets and shoot feature films as practice runs. I was very fortunate to run into another budding group of talented filmmakers as well, of which we'd all work on each other's projects and hone in our crafts. All the while I was doing wedding videos, corporate videos, music videos, and being a production assistant on the side.

"Dead Genesis" was our first foray into so-called "serious filmmaking". We knew we wanted to make something that was

entertaining, thought provoking (hopefully) and could be commercially successful in some respect. What better way than to make a horror film, more specifically a zombie film! Now, the zombie bug had bit me while I was living with my grandparents during elementary school. I stumbled across the wonderful Tom Savini documentary "Scream Greats." It opened my eyes to a world of unseen terrors and brilliant effects work. It also introduced to me to someone who would become very influential, George A. Romero.

SCARS: There are other elements at play in "Dead Genesis," than a straightforward zombie movie. Tell us about the social commentary.

RE: I had watched the Dead trilogy when I was much younger and absolutely loved it (it wasn't until my later years that the social commentary aspect of the films became evident). And throughout those years of making movies, every once and awhile I would try to make my own zombie flick. Around the spring of 2009 I was looking at the overload of indie-zombie flicks and I thought to myself, why do most of these not work? It's because they have the same formula, people run, people get caught and eaten, people become zombies AND repeat. They were lacking the human aspect and touch of the Romero movies; I really wanted to revisit that.

At the time it seemed like a bold and new idea, cut to almost two years later and AMC's brilliant "The Walking Dead" show takes to the airwaves... I'm glad to

see somebody else thought the same thing; I was just hoping we would have been there first! The trick was to make the story about humans, not zombies. The zombies are merely a tool to help tell the story. You can still have fun with it, but not abuse it.

Now, the social commentary aspect was always there from the beginning. I had my own viewpoints that I wanted to share, and what better venue than a zombie flick. I was at a point where I was looking at War as a whole, and I had a moment where I thought to myself, is this something I can support? What about the troops? What are they actually fighting for? Is it for freedom? Is it for themselves? What is it, what is war? All that stuff. Most of this was brought on by the media's approach to the subject; at the time (I'm not sure what "conflict" it was, there always seems to be this omni present "conflict") they (the media) were glamorizing the whole ordeal, which was disgusting given the atrocities the media was showing us on screen. This was very fascinating to me. And I wanted to make a film that dealt with that subject matter; I wanted to make a film just about war. I was trying to work through my thoughts and feelings about it.

It seemed to me that we became our own worst enemy in war. All this talk of the enemy is this, the enemy is that... but "we" and "them" were no better than the other side. Who's the real "bad guy" here? And I thought it was a perfect scenario to investigate that. To have people fighting a war against an "enemy" that had no agenda, didn't set out to be evil but was

just inherently made to be the way they were.

However, at the same time, let me just say that I really did want to make a zombie film. I love zombie movies, so I wanted to play in that sandbox as well. I'm sitting here diving into this and that about war, I come off as ridiculous in some respects. In the end, there was just a kid who wanted to tell a story about zombies. I just happened to find a different way to tell it, that's all.

SCARS: Why did you choose to set the film in the U.S., and not Canada where it as filmed? Was this another part of the social commentary?

RE: The undercurrent of the social commentary is really about the perversion of our highest values by those that seek to exploit them for their own personal agenda. Americans have a tremendous sense of patriotism, which is an admirable trait. What I find troubling is that it all too often seems that the powers-that-be exploit these strong feelings of national pride to manipulate people into horrible events, like war. Though we're not immune from this in Canada we simply do not have the same strength of patriotism that America does. And unfortunately the more strongly you feel about something; the easier it is for somebody to push your buttons. That's why the story is better served taking place in an environment of high national pride.

Also, it was important to me (in keeping with the Romero sensibility) that the film



Prior to making the film I made myself a zombie bible, just so I understood how the world worked in the context of the movie.



was set in Pennsylvania. All of the Romero films have in some way been set or shot in and around Pennsylvania, which was my friendly tip of the hat to his movies. I even made sure I went up to Pittsburgh for one day to grab a couple quick shots to throw in the film.

SCARS: There are factions in the film that are 'pro war' against the Dead, and those who are opposed to it. What side would you be on and why?

RE: That's a great question, and one that I'm not sure I have a proper answer for. I'd probably be the guy who sits on the fence. If the danger level reached unbearable heights, I would probably kick into action and become the fighting type. However, depending on my location, if they're not bothering me, I'm not going to bother them. Looking at it as a real situation and based in the world of "Dead Genesis"--I don't think the zombies are all that bad. As said before, they don't know any better; they're just a wild animal. It'd be like me going out of my way to kill a lion that was keeping to itself in the field. But with that being said, if the lion (or any wild animal for that matter) threatened my family, then I would be forced to defend them.

SCARS: The anti-war character (Preacher) is obviously opposed to what the 'Deadheads' are doing, why did they allow him to accompany them?

RE: Ah yes, the point of contention in our story. That character is a plot device (and a little jab at religion in general). It's a tough cookie to swallow in that movie because the Deadheads walk around with such a "no bullshit" attitude. Why would they keep this annoying, backstabbing, anti-war--and at some points anti-human--with them? But at the same time, the Deadheads are all about saving the people,

keeping the people safe, no matter what their background, race, or religion is. By letting this guy wander out into the wild they put him at risk, maybe secretly they care too much. This could be debated for a bit, I'm going to come out and say that I don't have a concrete answer for you. He's a plot device and at the same time a really interesting character that represents certain morals and viewpoints that I wanted in that film. And because these Deadheads are pawns in my game, they had to do what I said... even if it meant keeping the religious zealot with them. (Laughs)

SCARS: There is a short gestation period between death and re-animation, what is your reasoning for this?

RE: Personal fascination with the fictional science behind how a zombie works. Prior to making the film I made myself a zombie bible, just so I understood how the world worked in the context of the movie. I worked out an outline of what happens during seven years of the zombie apocalypse, how the zombie's biology worked, and what the cause of the undead rising was. Granted you don't see much of any of this on screen, but as the director I felt it was prudent to know. There are a lot of great books that make up their own zombie science, but I wanted my own for this movie as well.

Through looking at different bacterias and even various types of cancer, I was able to sort of loosely create a type of "zombie bacteria" in my own head. I wanted there to be a stage between death and re-animation, the "zombification" phase if you will. The period after you've either died from natural causes, or been bit/attacked in any way by a zombie. And all it is essentially is the zombie bacteria rebooting the body using its own personal codec. It's like putting new software on your computer and

having to go through every file to make sure it works before really using it. The brain turns back on, the nervous system goes through a change, the muscles have to get some sense of feeling back.

I really wanted the zombies to have something in them that made them drool this putrid brown saliva. Rotted drool! I always had it in my mind that they were constantly hungry and it didn't matter what they ate, they just had to eat (this is only very briefly explored in the movie, there was supposed to be more of this). Because of this insatiable hunger, their body would kick the salivary glands into overdrive to produce enough liquid to swallow food and break down the enzymes of whatever they ate. Thus when you see them in this gestating period, they start to spit up a great deal of this "rotten drool." And it all came down to the fact that I had never seen something like this in other zombie films, they always went from dead to undead with nothing in between. That's like a caterpillar turning into a butterfly without metamorphosis somewhere in the middle!

If we had more time, I would have loved to delve deeper into how the zombies work, and some of their quirks. I had some pretty neat ideas that never made it to the screen.

SCARS: What was the most difficult situation you encountered during the filming of "Dead Genesis"?

RE: Frankly every day on "Dead Genesis" was a difficult situation. It was a very low budget production; the biggest thing going for us was that we had a lot of heart. By the time shooting was nearing its end, our core crew was four people including myself. That alone was extremely difficult because we had quite a large cast, several locations and lots to shoot with such a small crew. The production started off with a decent sized crew, but it's my opinion that most of them tagged along thinking it would be a fun ride... "Ooo you're making a zombie movie... cool!" But we took it very seriously, and didn't tolerate any messing around on set. As said before, it's a small budget, but still quite a bit of money to pull together for this shoot. We couldn't afford to dick around! I think we kept our cool on set though; we always tried to project the illusion that we had this

all under control. Because the second you show weakness on set, the whole production begins to crumble.

With that being said, I can't pinpoint specific difficulties, or one that was more difficult than the other... They were all stressful, and all had to be overcome even if it meant damaging professional friendships. The end was in sight and we just had to keep pushing and pushing towards it, no matter what. To be honest it was hell! (Laughs) It's only now that I can look back on it with fond memories. One of the hardest days for me was the last day of shooting; I woke up with a deadly flu! And it was our last day and we had to shoot a very pivotal scene, the climax of the movie. And I just had to power through the day with a killer fever, no voice and brittle bones, I felt like a zombie. Thank god for such a wonderful cast and crew! I love them all.

For ALL the inside scoops on making "Dead Genesis," check out our podcast about the making of the movie on www.deadgenesisthemovie.com.

SCARS: The look of the finished film has a very high quality production value, how did you achieve the 'film' look shooting with video? What equipment did you use?

RE: A lot of the "film" look I attribute to months of postproduction and color correction work. I had shot the film on a Panasonic HXV200 camera, which is a wonderful HD camera that shoots (in my opinion) the best looking 24p I've seen from a digital camera. Unfortunately, unless you have a lens converter, the camera only has its standard lens on it. We had to fake the illusion of lenses at certain points by shooting the action from a distance and zooming in on the subject, which sometimes worked. And because of the limited amount of time per day while shooting, I shot the whole film handheld (something I now regret). It was just easier to be on the go and shoot handheld without being locked down by cranes, tri-pods or dollies. We also worked on trying not to over light the sets, many indie features downfall is the over lighting effect. It looks fake, life is never perfectly lit like that, and we went with a much simpler one or two light design. Often we would only use natural light and boost it up with reflector boards.





In post, I played with the brightness and contrast a lot, and oversaturated many of the scenes... The Michael Bay Effect, as I like to call it. As the film goes on, the movie begins to desaturate to reflect more of the mood of the characters as well. In some sequences very light film grain was also added to give it the look of having been shot on 16mm film. And afterwards the film was also cropped from its native 1.85 format to look like it was in 2.35 despite the fact we had not shot with big Panavision lenses. I think all of this adds to the illusion and effect of looking somewhat like film. Strip all that away though and you have the native raw footage, which doesn't look nearly as impressive!

I think color correcting and additional post work is a great tool for any filmmaker. It's truly amazing what technology can do these days. The whole film was cut and colored on Final Cut Studio Pro.

SCARS: What kind of budget were you working with, and what part of filming took up most of the budget?

RE: The budget for the initial shooting of the film was very small... I don't want to say the exact amount but know that depending on where you are, you could have probably used the money to get a used car. We were fortunate enough to get a line of credit from the bank after we blatantly told them we were using it to make a zombie movie. They were kind enough to sign off on it and say, "Have fun!" The cast and the majority of the crew worked for free, which was wonderful and that was the only way we could have made this movie for the kind of money we had to work with. The majority of our initial shooting budget was spent on food; if everybody was working for free we made sure that we kept everyone fed on set. And the other chunk of our cash went towards our special make up effects. It was important that we had awesome make up effects, we didn't want to see a bunch of pale-faced people in white shirts covered in blood. We wanted zombies; good-looking zombies... and good-looking zombies come with a price tag. Kudos to our make up effects guru Mitchell Stacey for pulling it off with the limited time he had too. He took our small budget and ran with it to produce some wonderful cringe-inducing moments.

SCARS: Explain how the 'Deadheads' came to be, are they an official branch of the government or a vigilante group?

RE: The idea was that the Deadheads were what the public needed (or thought they needed). They weren't military or some pet project of the government, they were everyday citizens who grabbed a gun and marched out to protect their families. The idea was (again set in the DG world) that because of the sudden onslaught of the undead, the government and subsequently the military tried to contain the problem rather than fight to stop it. The government especially decided to protect the financial and political aspects of the country rather than the people. And out of that, hunting packs began to develop from your average ordinary John and Jane. People without any sort of training who fought for their own rules and morals.

But with that, the government saw the rise of this new breed of fighting militia. And then decided to incorporate them into the general swing of things so as not to have some sort of mass revolution across the country. By the time we see the Deadheads in the movie, they're their own fighting force but now they're given official missions from some faction of government to hunt down and eliminate the undead. In essence they've become exactly what they were standing up and fighting against in the first place.

SCARS: The documentary filmmaker Jillian goes through a major transformation in the story, did you set out with this plot point in mind or did it evolve?

RE: It was always planned from the get go that Jillian would undergo quite a drastic transformation during the course of the movie. I wanted the audience to be an extension of her at the beginning of the movie. She goes into the Deadheads world as an idealist, naive to how they actually are and thinking that she can handle it. It all seems so enticing at first, they do what they want, they fight for the people and on the surface they seem nice. But little by little the layers get stripped away and her morals begin to be questioned. I wanted you to hopefully feel what she feels and by the end of it come out being in her new mindset.

Emily Alatalo (who plays Jillian in the

film) sold it beautifully. More so than it was on paper, because on paper it's just kind of there. There is nothing concrete about it, but through her emotions and her understanding of the character she really brought it to life. It was amazing to watch actually, the film was shot completely out of context. One day she had to be the tough, young, and go-getting Jillian Hurst and the next she had to be crushed and morally destroyed by witnessing the absurd world the Deadheads live in.

SCARS: What are your future plans? Is there another project you are working on now?

RE: At this time we're pushing to get "Dead Genesis" released abroad. We have some foreign distribution and Canadian distribution, but we're working hard on getting the film seen properly in the states. We're really trying to get people to take notice of us and start spreading the word about the film. But it's difficult when there are so many zombie films out there, and it's hard to find that audience who wants to watch this take on zombie films. If you want to see the typical blood, guts and action horror show, then this film is not for you. We never set out to make that type of film, and while I'm happy that we've stuck to our guns about it, it's also set us back a bit as well. However I remain hopeful that over time, even if it takes years, this movie will find its audience.

As for the future projects, I'm working on revisions for a script right now for a feature film called "GumShoes." I'm pretty excited about it; I think it'll be a fun and unique take on the detective genre, which funny enough is a genre I'm not all that fond of. It'll be a nice departure from zombie films; everything has been "Dead Genesis" related since 2009, I do believe it's time for a break.

Visit www.deadgenesisthemovie.com for more info on DVDs and distribution, or visit indieflix.com for streaming.



IN THEATERS: THE WOMAN

Dir. Lucky McKee

Release date: October 14, 2011 (limited)

Review by Fallon Masterson

“The Woman” is not torture porn. “The Woman” is not torture porn. “The Woman” is not torture porn. Okay? OK. Well, some, shall we say, “less-discerning” viewers (those YouTube videos of a man storming out during the film’s Sundance premiere) may want to call director Lucky McKee’s newest film the latest addition to the torture porn genre. But let’s get real. No one is making that stuff anymore (save for the straight-to-DVD schlock/cash-in crowd), and least of not a filmmaker as intelligent as Lucky McKee. It’s passé. There’s a reason Bloody-Disgusting selected “The Woman” as part of its Bloody Disgusting Selects series (a brave initiative to give non-mainstream horror its day in the theaters) and why even the New York Times could praise this movie – going so far as to equate some of McKee’s techniques to being right alongside the ranks of maestros like Cronenberg and Polanski.

“The Woman” features a family that would feel at home in a Todd Solondz (“Happiness”) movie. Our patriarch Chris Cleek (Sean Bridgers) is a good ol’ boy family man/sadist who dominates his family with a smile and folksy charm. While hunting one day, he spies our feral Woman, scrubbing herself in the wild. Played by Pollyanna McIntosh with a pretty incredible physicality, the audience sees a woman that most would not want to F with. But Daddy Cleek sees an opportunity to capture the wild savage, chain her in his basement, and give his family a lesson in what it’s like to civilize a human being. The family consists of his beaten down wife Belle (played by Angela Bettis of McKee’s “May”), his oldest daughter, the morally conflicted and sensitive Peggy, his following-in-his-creepy-footsteps son Brian, and adorable grade schooler Darlin’.

The film is the adaptation of a book McKee wrote with Jack Ketchum and if you’ve ever read any other Ketchum it’s no surprise where things go. Which brings us to...

The audience – and poor Belle – know immediately that Chris’s leering appreciation of the Woman is going to turn more hands on at some point, and it does. When it does happen it’s ugly and painful, but McKee handles the scene well. For a story that involves a woman chained in the basement, McKee films the Woman with a strength, and he seems to avoid the “male gaze” as a filmmaker. (Meaning the audience doesn’t share Chris’s aforementioned leering – but are much more in line with the Woman’s pissed off and defiant viewpoint.) For all that “I Spit On Your Grave” touts itself as a feminist movie, it feels phony. (Particularly when part of the heroine’s “revenge” involves seducing one of her rapers.) “The Woman” doesn’t feel phony, or like the director is getting his rocks off at this woman’s humiliation and hopes you are too at her expense. McKee is showing us a depraved story.

It’s weird and strange, and punctuated with dry humor. And the way the family interacts is bizarro world wonderful. God, I liked this movie a lot.

“The Woman” is a slow boil (if you like it you can call it “psychological,” if you hate it it’s going to have a climax that seems to come out of nowhere) and that could turn some viewers off (if they haven’t already been turned off by the exploitive premise). The mayhem does come. But just remember that patience is a virtue, and if this one doesn’t leave you saying, “that was ... sick” – well then I’m not sure what will.



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Photography by Chelsea Boothe

TOYING WITH THE TALL MAN: HORROR VIDEO GAMES GO RETRO

by Jonathan Plombon

While Hollywood resurrects every conceivable film franchise for a three-dimensional cash crop of IMAX proportions, video-game hobbyist and horror aficionado Scott Dayton remakes the most recognizable macabre masterpieces for another platform: the Atari 2600. Over 33 years since the Atari 2600 debuted, Dayton's Neo Games scares up new titles for the wood-paneled console such as "Phantasm," "Dawn of the Dead," and "Elvira."

"I think everyone at one time has thought what if or why wasn't this movie made into a game for whatever system," Dayton says. "There are a lot of great sci-fi and horror movies that are perfect to make into games but the [video game market collapse of 1983] killed a lot of them before they were even started."

As any zombie flick will teach us, you can't keep a good corpse down — regardless of what killed it. And Dayton proves this true by resuscitating the deceased body of yesteryear in his free time. Unlike the newest releases for the XBOX 360 or Playstation 3, Dayton's games are not officially licensed nor are they developed by a multi-million dollar corporate entity. He's part of a do-it-yourself community of game producers breathing new life into old systems by developing their own titles.

In 2001, Dayton stumbled upon a like-minded group of individuals at AtariAge.com, a website dedicated to maintaining and supporting Atari products. With some assistance from a talented core of designers and programmers like Chris Read, David Weavil, Fred Quimby, Kurt Howe, as well as the man who runs AtariAge's, Albert Yarusso, Dayton meshed memories of "Phantasm"'s blood-spurting balls with the sprite-combusting excitement of annihilating extraterrestrial invaders in "Space Invaders."

Although Dayton constructs games with new plots like "Alien Greed 3," he receives as much creative satisfaction from



making movies interactive.

"I love playing classic video games and when you can combine that with all new games featuring some of your favorite movies and characters, you just can't beat that," Dayton remarks. "A new horror game with a generic story is okay, but when you get to battle the Tall Man it brings much more to the experience."

His games fall into two categories: hacks and homebrews.



A hack re-imagines an already existing game, overhauling the graphics with a new theme. Dayton replaced the images of attacking soft-bodied invertebrate animals in "Worm War I" with an onslaught of the undead to bring "Dawn of the Dead" back from the grave. In Dayton's "Pumpkin-head," he took "Frankenstein Monster" and added allusions to director Stan Winston's terrifying cinematic vision. He's also responsible for "Death Race" and "Westworld" hacks.

"Most films have an iconic figure. The Tall Man in 'Phantasm,' zombies in 'Dawn of the Dead,' Elvira, cars in 'Death Race,'" Dayton explains. "I try to make the central figure very prominent in the games."

While a hack retells an already existing game, a homebrew invents fresh concepts and gameplay. And Neo Games' true mastery happens to be one of its homebrew games: "Phantasm." Taking almost a year to complete, "Phantasm" gushes with quality and complexity unmatched by many of the Atari 2600's first-generation titles. Thanks to the main programming by David Weavil and the music programmed by Fred Quimby, the game captures the film's creepy nature even at the title screen where the Tall Man eerily stands as a chilling rendition of Fred Myrow and Malcolm Seagrave's original score blares.

According to the description in the manual, in "Phantasm" "you travel through various locations and time itself on a quest to destroy the Tall Man. Beware his dwarves!"

"Phantasm" is a mindbender functioning with a single button and four-way directional joystick. On the left-hand of the screen is your first-person perspective where the game conjures up images of Liz, Jody, and the Tall Man in 4-bit renditions. The right side presents a map that depicts your traveling options in familiar territories such as Morningside Cemetery,

Stressing decision-making over instinctive gun-barreling, “Phantasm” forces you to strategically collect tuning forks to destroy the inter-dimensional gates and shotguns to fire at the perpetually stalking Tall Man while you carefully ration your health points.

Not to be outdone, Dayton’s homebrew of “Elvira” “busts” out from the pack with all the camp that computer memory can store. In this side-scrolling, run-and-jump adventure, you must guide the Mistress of the Dark as she rescues Gonk, her punk-rock poodle. Similar to “Pitfall” and “Super Mario Bros.,” each screen sets up an obstacle course, where you, as its YouTube commercial playfully exclaims, must “avoid the enemies” and “collect items along the way.” But you need to “be-ware” because “the bat will chase you!”

Although lacking cutting-edge, high definition graphics, these games hark back to an era of 8-Tracks, Foreigner, and the popcorn-scattered dirt lots of a nearby drive-in playing a frame-skipping reel of “I Spit on Your Grave.”

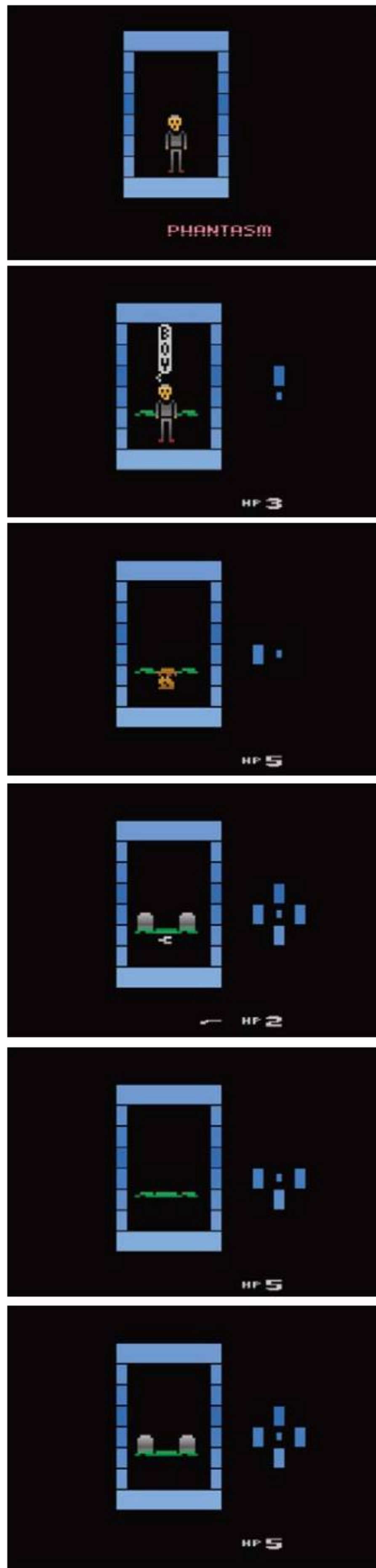
And it’s hard not to return to a bygone era with Dayton cartridges, especially when they’re packed with original artwork, like “Phantasm”’s, which was done by Ray Catuto of Werecat Studios. They fit neatly alongside “Dig-Dug” and “Pac-Man” on any Atari enthusiast’s shelf as if they had been displayed since 1980.

Dayton even fooled some of these film’s stars into thinking they were relics of a time gone by when he asked them to autograph copies at Scremfest 2008 in Orlando, Florida.

“Angus Scrimm actually knew what an Atari 2600 was, but I don’t think he realized that it was a new Atari 2600 game and not an original release,” Dayton remembers. “Michael Baldwin thought it was cool and wondered why a game was never made in the ‘80s.”

Elvira, however, was a little unsure. The games are so well made that she asked for her royalties.

“Elvira didn’t like the fact that a game was made without her okay,” Dayton recalls. “But when I explained that it was a fan-made, not-for-profit game, she was the



nicest person you could hope to meet.”

Dayton doesn’t turn a profit from anything he makes. They’re all made for fellow aficionados, those dedicated to keeping their wrists and Nintendo thumbs in proper working condition.

“I make very limited runs of cartridges so other collectors who like to play the games on a real Atari 2600 can,” Dayton explains. “Or just have another cartridge to add to the collection.”

Purchasing a game sometimes adds more than just a cartridge to a collection. Dayton includes extras for each game’s limited print run. The premium edition of “Phantasm” included an instruction manual, a numbered card, an Angus Scrimm autograph photo, a Tall Man and Dwarf figure, a Tall Man Atari 2600 patch, an exclusive Tall Man photo set 4x6, a random Tall Man Photo 8x10, and a “Phantasm” post-card.

Hollywood embraces these films for the hope to squeak out every last dime from fans. Companies ship out a DVD with no additional features so another collector’s edition can be released a few months later. It’s about prying pennies out of customers’ hand. Dayton, who has held down a job at a regional Southeast telephone company for the past 25 years, does it without the desire to cash in on trends.

“I would still be doing this if no one else ever played the games,” he says. “Seeing other people enjoying the games is just the cherry on top.”

Dayton isn’t stopping. He’s currently developing homebrew games based on “REPO: Genetic Opera,” “Army of Darkness,” “Rocky Horror Picture Show,” and “Ghost Hunt,” a non-movie game, which may be based on his new hobby of, you guessed it, ghost hunting.

All the updates can be found at neoclassicgames.com.

So while Hollywood may own the legal rights to “Phantasm” and “Dawn of the Dead,” their individual spirit lives on elsewhere: in the fans like Scott Dayton willing to honor their legacy regardless of the time, the effort, and the price it takes.



NOW STREAMING: HISSS

Director Jennifer Lynch has publicly distanced herself from this movie, and it's tempting to wonder if "Hiss" would not have been quite the completely horrendous final product that it is had she had any presence in post-production. After producers sniffed at the film for being "European, languid, and sensual," Lynch lost her foothold on the project as co-producer Govind Menon handled the editing process. In an interview last October with Times of India, Lynch could only say about the movie, "I have no idea what is out there. Good or bad, I cannot take credit for it. Aside from shots and performances that I pray have not been butchered." So just what is out there?

The story centers around a man, driven desperate from brain cancer, who believes his only hope for survival lays in the ancient myth of the Nagin (sultry, Indian snake-goddess). He cooks up the half baked plan to capture her mate, a male cobra, and lie in wait for the Nagin -- so that he may seize from her the power of her immortality and take it as his own. How he plans on going about this is never made clear or understood. Which is strange considering the ham-fisted scenes of the man grabbing his head while we're treated to a voiceover/inner monologue, of all horrible things, explaining his turmoil: thereby giving no excuse for us to not know exactly what is going on. Anyway, his actions cause our snake goddess (played by Mallika Sherawat) to take human form and go on an "EROTIC AND VIOLENT RAMPAGE" to find her lover. Also in the fray is a cop of dubious faith, and honestly it is all so boring, badly acted, and badly edited, that you'd be best to look up the really excellent promo shots of Mallika in her snake garb and dream of all the ways this movie could have been better.

"Hiss" easily features some of the most distractingly cheesy CGI in a movie made in the last two years, once the Nagin is in fullblown snake mode. We're talking "Snakes on a Plane" looking like "Avatar" quality in comparison. While Robert Kurtzman is credited with having a hand in FX (a revelation that almost made me have a coronary when I saw his name in the credits), after watching the movie, one can only deduce that his FX must have been for the gore and on-screen red stuff (which is all pretty gruesome), and hopefully not the handling of the snake. It's strange considering how the Nagin looks pretty neat when she's laying around in her half snake/half woman form, but holy christ, once you see the full snake, things just go from bad to worse.

The movie has a confused tone. Apparently of her own admittance Jennifer Lynch was trying to make a love story (which could've been OK. Her father, David, always downplays his movies as "love story" or about "a woman in trouble." Clearly the phrase "love story" can go dark places in the Lynch household.) The producers were trying to make a straight horror movie. At times Jennifer Lynch also seems like she just wanted to make a Bollywood action movie, and was just excited to be in India.

Most people are going to share Jennifer Lynch's disappointment with the end product. Boo. Hiss.



I AM NANCY!

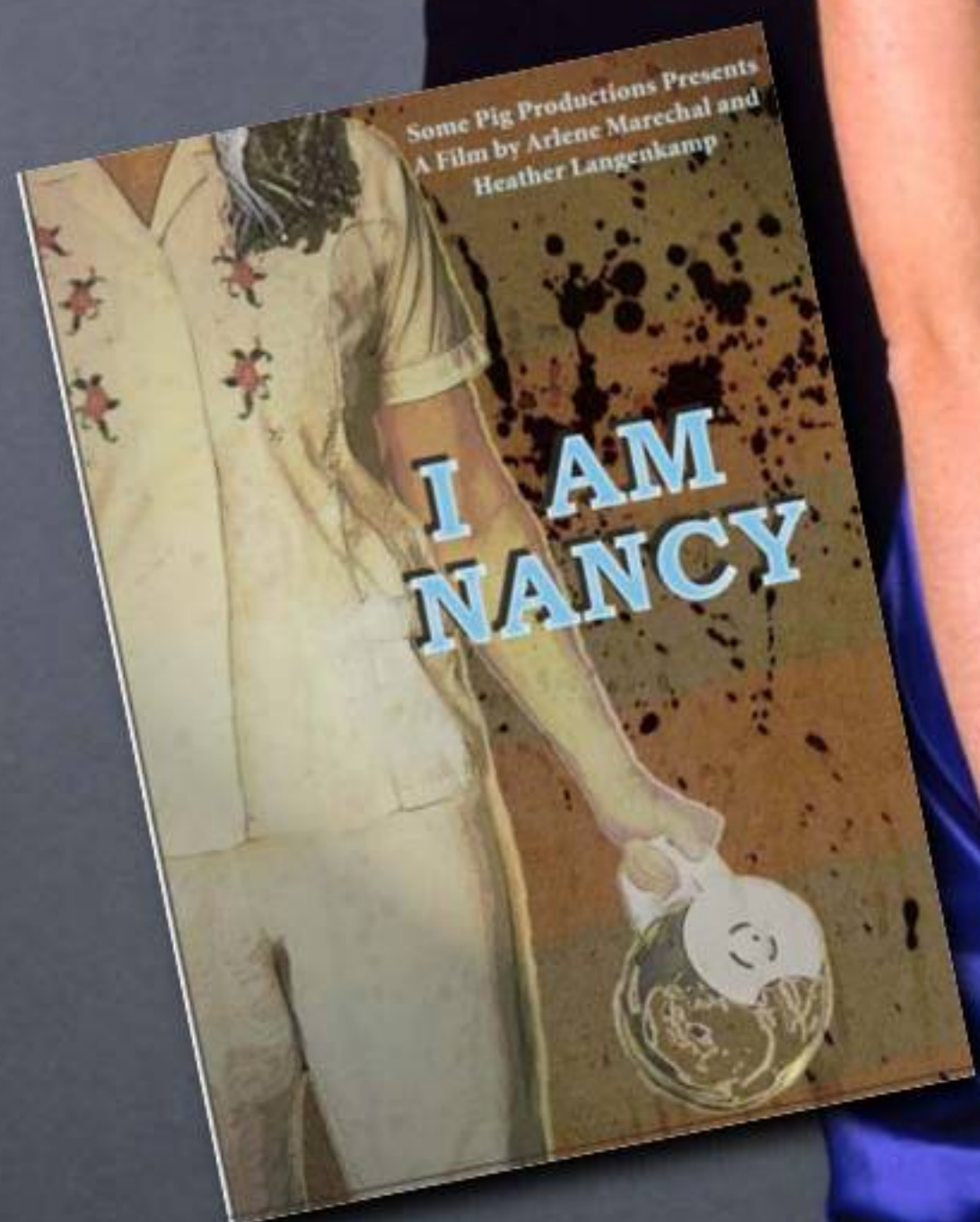
HEATHER LANGENKAMP IS COMING OUT FROM FREDDY'S SHADOW

Interview by: R.A. Dowaliby & Kortick

You don't need a brain to be a scream queen. Chicks don't make movies. They're both generalizations that are only still held by the most macho of the uneducated in our culture, but they're generalizations that at one point were both based firmly in showbiz reality. The character of Nancy in "Nightmare on Elm Street" added a depth to female characters in horror that was groundbreaking for a pop horror movie – smart, but still partied with the cool kids and strong. (But unlike, say, Laurie Strode, Nancy was totally capable of snagging the foxy boyfriend.) In other words, she was different.

Actress Heather Langenkamp had a chance to do a meta and savvy analysis of her character Nancy through Wes Craven's script "New Nightmare," but she now takes her view of the character, and the whole Freddy phenomenon to a personal level with a new documentary. Titled "I Am Nancy," the documentary brings Heather from actor to filmmaker. Again, Heather Langenkamp ain't your no brains scream queen.

Don't be fooled by the title "I Am Nancy." Heather has plenty to say in the documentary that isn't Nancy-centric, and the documentary delves into the nature of horror fandom and what being a "fan" is in a unique way. How did she get to this point in her career? Heather explains below.



SCARS: Tell about how you got into the acting field.

Heather Langenkamp: I adored acting in high school but always had small roles until my senior year when I got the lead in the play, "A Doll's House." Then I responded to ads for extras in "The Outsiders," which they were shooting in my hometown of Tulsa, Oklahoma. I was an extra and then got a speaking part in "Rumble Fish" and got my SAG card.

HL: You can never know what Wes is thinking when you're working. I just learned to have faith that he understood how all of these crazy scenes were going to add up and create horror. I still have no idea how he did it.

SCARS: "Nancy" has been compared to the "Ripley" character in the "Alien" films as being a strong female who fights back. What are your thoughts on this?

HL: Fighting back is the key element in Nancy's character and Ripley's. When you engage in a serious battle where you actually make headway and have a fighting chance against the evil creature; where you have realistic physical combat that leaves the outcome of the battle in question; where your determination and resolve creates an advantage in some way... that is the most unique aspect of their characters. And not just in one final scene either, but throughout the whole movie and series.

SCARS: In "New Nightmare" you played yourself. Who was harder to play? "Nancy" or "Heather" in the Elm St. series?

HL: I never found either one "hard" to play. It was so much fun! There are certain parts of myself that emerged to play each one. Neither one required a great deal of stretching. I loved their physicality, their relationships, their solutions to problems. I just tried to stay true to what Wes wrote and the direction he gave me. I really wanted to create the Nancy and Heather that he was imagining at the time.

SCARS: What drew you to the original "Nightmare" script?

HL: I wanted a job! But once I landed the part, I was drawn to Nancy's incredibly determined spirit. Her pluck and her brains. She was so normal. I liked that.

SCARS: Tell us about working with Wes Craven.

SCARS: What are your thoughts on the latest trends in remaking the classics of the 70s and 80s? Especially the "Nightmare" remake.

HL: We live in a brand crazy society. Those brands mean something to people and the movie companies are smart enough to play on our keen sense of nos-

talgia for EVERYTHING. It's important to note that the original "Nightmare on Elm Street" was not trying to be like anything else that came before. That is one of the ingredients to its greatness. These new remakes may be entertaining but I doubt if many will venture into unknown territory and rock our world.

SCARS: Most women in horror are sexually objectified. Because Nancy wasn't, do you think this played a part in why it was "Freddymania" and not "Nancymania"?

HL: I think that very few women become objects of marketing campaigns unless you are a Barbie or star in a video game. The business has always assumed that males are the driving force behind the success of these movies and they like different kinds of toys. I think they were right about their market until recently. I see more and more women watching and enjoying horror. Hence, cooler horror fashion, tattoos and cuter toys are taking over!

SCARS: You have put a lot of time and effort into your documentary. What message are you hoping to convey to your viewers?

HL: First, that the fans' devotion to "Nightmare on Elm Street," Freddy and Nancy is truly appreciated. Secondly, that horror means different things to different people and its meaning to folks is not always what you'd expect. That "Nightmare on Elm Street" has become a phenomenon worth analyzing.

SCARS: While making the documentary, what new things did you learn about yourself and the character of Nancy from talking to others?

HL: As I get older, I am more appreciative of the good fortune I had in getting the part of Nancy. I find it truly amazing that



**IT'S IMPORTANT TO NOTE THAT THE ORIGINAL
"NIGHTMARE ON ELM STREET" WAS NOT TRYING
TO BE LIKE ANYTHING ELSE THAT CAME BEFORE.**



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video game.

20 years later, people still love “Nightmare on Elm Street” films. I also learned that I don’t understand the allure of horror movies. As hard as I try and as much as I love watching the “Nightmare on Elm Street” films, I don’t “enjoy” that heart pounding moviegoing experience. I love animation, romances, histories, thrillers, westerns, heist movies and campy sci-fi, but I’m just not the biggest horror fan. I sincerely wish I could enjoy it more than I do. I honestly feel like an outsider sometimes.

SCARS: Besides the documentary what can we expect to see from you in the future?

HL: Something funny.

SCARS: Thanks for taking the time to share with us! We wish you great success and we're sure the fans will be looking forward to seeing the documentary and anything you have to offer!

The DVD is available on
www.iamnancy.net and Amazon.com

Boston-based writers, filmmakers, and brothers Michael and Shawn Rasmussen like horror. Their first made-script, a thriller called “Long Distance,” may not ring any bells, but by now every horror fan has heard that John Carpenter has broken film silence with the release of, “The Ward.”

Written by the Rasmussen Brothers, “The Ward” is a ghost story set in a 1960s female psychiatric ward that has been available on-demand with limited theatrical runs. But getting “The Ward” from script to set didn’t happen overnight, and the Rasmussens have been busy in the last couple years – from making a short film named in AfterDark/Dread Central’s 2009 “8 Shorts to Die For” contest, to recently writing and directing their own horror film, “Dark Feed,” in Massachusetts. (For “Dark Feed” the Rasmussens take the nuts out of the nuthouse and throw in an indie film crew instead, who become increasingly aware that the rundown hospital they’re shooting in may not be exactly empty.)

The Rasgruesome Twosome share below what it’s like to get workshopped by John Carpenter, and tips on when you know it’s time to stop shopping the script and make your own damn movie already.

SCARS: So were the Rasmussen Brothers making monster movies in their basement growing up?

MICHAEL: We’ve always loved movies. They were such an important part of our lives while growing up. Our mom would get us out of school to see the big summer movies before other kids could spoil the endings.

Both of our parents were artists so we were always doing something creative. But it wasn’t until college that we actually started to make movies.

SHAWN: It’s more like I was Michael’s guinea pig for his film school projects. He made me dress in tights for a super hero project, and had me do all sorts of other crazy things. But once we graduated from college we both got corporate jobs, which led us back to wanting to do something creative again.

SCARS: I remember first hearing about “The Ward” in 2006 at Dimension, before ever meeting you guys. What made you keep persevering with the story, and what was that journey like as you got the script into the hands of the right team?

MICHAEL: Well part of pursuing a dream is trying to enjoy the journey and setting realistic expectations so that you don’t get frustrated along the way. Going out to L.A. to discuss “The Ward” with John Carpenter was extremely exciting and fun, but we had no expectations that he’d actually make our movie.

SHAWN: We’re still pinching ourselves. It is just so unbelievably cool, and not something we ever expected when we started this journey of making films. Being part of such an iconic filmmaker’s body of work is something we’re very proud of, and on top of that we really love the movie.

SCARS: Were there any significant rewrites? Like toying with the idea of setting the movie in the 80s instead?

MICHAEL: Yes. The story was originally a contemporary one. The first note that John gave us was that people currently cannot be held against their will in mental institutions. There was a big court decision that settled this in the 1970s, so he wanted us to change it from modern day to the 1960s. This was a little tricky because the

original script used a lot of modern technology and methods.

SHAWN: The story also originally had the girls being terrorized by both the hospital staff and the ghost. We talked about this quite a bit, and John felt that was too much for an audience to accept. So he asked us to just focus on the ghost story element.

We learned so much from John Carpenter while working on those rewrites, both as screenwriters and as filmmakers. He’s very insightful and collaborative.

MICHAEL: Yeah, he definitely taught us to put on our director’s caps while writing. If you can’t think of a way to film it, then don’t put it in the script.

SCARS: Did you ever play the “what if?” game with “The Ward” in terms of dream directors? If so, I can only imagine that John Carpenter must have been on the list.

SHAWN: Not really. Echo Lake Productions optioned the script for John Carpenter. It can’t get any better than that. But until the movie was actually in production we didn’t really let ourselves play



THE RASMUSSEN BROTHERS SPILL THEIR GUTS.

Interview by Fallon Masterson



has to fall into place for a movie to get made, and he hadn't made a movie in ten years. It's still unbelievable to us.

SCARS: As the writers, did any of Carpenter's choices surprise you when you saw the final cut of the movie?

MICHAEL: A lot of it surpassed our expectations, but two scenes that stand out to us are the shower scene and the scene with the girls dancing in the rec room. They are both shot in such a cool way. Very old school. In fact much of the film has this "throwback" feel to it which we love.

SHAWN: There was a scene that we saw in an earlier edit with Kristen and the ghost in the courtyard that was beautiful and haunting. It had a very iconic feeling like the shower and dancing scene, but as we've learned, sometimes you have to "kill your babies" during the editing process for the greater good of the film. It was an amazing scene though.

SCARS: Your latest script, "Dark Feed," almost ended up in the hands of other directors. What made you decide to take up the helm as directors and fullblown filmmakers?

MICHAEL: Every script that we've sold

was originally written as something we were planning to direct. We're not complaining. I'm happy to hand those duties over to someone like John Carpenter any day. But we always wanted to make something ourselves, and felt it was time with "Dark Feed."

SHAWN: When "The Ward" went into development with John Carpenter we thought this would be a good time to go out and raise money to make our own movie. We had some success, but didn't raise nearly what we needed. That's when we started to look into these DSLR cameras and realized that we could do it at a smaller level.

SCARS: How do the two of you divide onset duties and writing duties?

SHAWN: First of all, "Dark Feed" was made on a micro budget but the scope of the film was quite large. We had a shooting crew of only five or six people so we were doing a little bit of everything.

MICHAEL: It was such a small production but somehow we were using some of the same locations used in "Shutter Island." Many sets were built from scratch, but we also had these really cool old

buildings to shoot in. It was insane but also a lot of fun.

SHAWN: We had a tremendous amount of support from local real estate developers for locations and the Massachusetts film community. A lot of really talented people worked on our film for the challenge of making something for nothing.

SCARS: Both your first film, "Long Distance," and "The Ward" have been fairly female-centric stories. Does "Dark Feed" carry on that tradition? And what's your draw to female protagonists?

SHAWN: Women are infinitely more interesting to watch than men in our opinion.

MICHAEL: Okay, that sounds slightly sexist. What I think Shawn is saying is that these scenarios play better with women in the leads. In our defense, Kristen from "The Ward" is a very strong female character. She's fighting from the minute she gets in there and doesn't let up until the end. "Dark Feed" is more of an ensemble cast with both male and female characters.

SCARS: What's next? More horror, or a rom-com?

SHAWN: No romantic comedies, but we are open to writing, directing, and/or producing projects in the future. We learned a lot from "Dark Feed" and "The Ward."

MICHAEL: We have two projects that we're thinking about doing on our own in the Winter and Spring, but we also have a few larger specs that we'd love to have a producer or production company take on for us.

SCARS: Lastly, so many of our readers are fans who would love to be more. What's your battle cry to everyone who's always wanted to make a horror movie, but just felt like they "couldn't"?

SHAWN: You hear it all the time, and it's true. Keep dreaming and never give up. Also, you should write something small that you can shoot yourself.

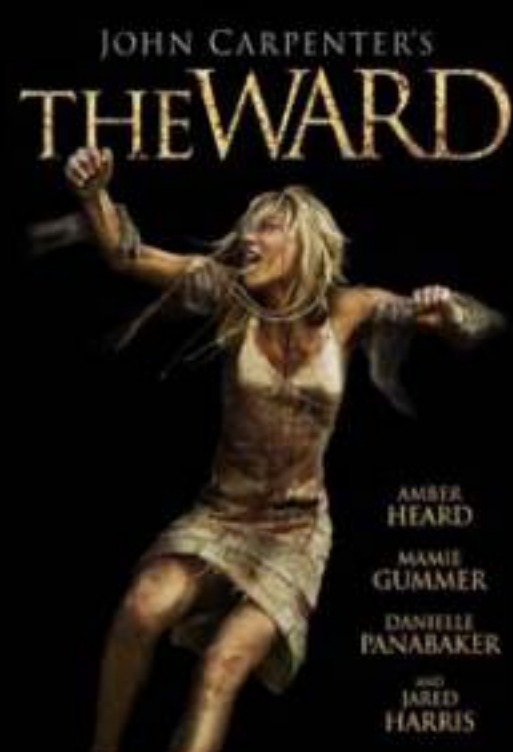
MICHAEL: With the technology that's out there now, there's nothing stopping you from going out and making your own movie. Just be sure to start with a good story.

Thanks Shawn and Michael! Keep track of the Rasmussens and "Dark Feed" on Facebook at www.facebook.com/darkfeed.



With the technology that's out there now, there's nothing stopping you from going out and making your own movie. Just be sure to start with a good story.

ALSO STREAMING:



John Carpenter breaks film silence to prove there's still some life left in the haunted insane asylum genre. Crawling through the ventilation units will give you flashbacks of vintage, claustrophobic Carpenter.



Remind yourself why the William Lustig directed, slasher from 1980 is a cult hit. Tom Savini gets in some especially memorable FX via shotgun blast.



Restores faith in indie horror. (True indie horror that ends up in a limited theatrical run.) Wacked out, rockabilly fun, with a lead villain straight out of a David Lynch movie.

NETFLIX



The anti-Kevin Smith movie that just so happens to be directed by Kevin Smith. One part crazed religious fun (think Waco, Texas), one part police invasion (think beginning of "The Devil's Rejects"), "Red State" feels like Smith just got some legs back.



You saw Texas Chainsaw, you saw Wrong Turn, you saw The Hills Have Eyes...well then you saw Mask Maker. There are some really funny lines in the film, but aside from that you will be re-watching all your classic killers rolled into one.

SONNY LANDHAM

THERE'S SOMETHING OUT THERE WAITING FOR US, AND IT AIN'T NO MAN.

By Jeffrey Ebricht



He stands on a fallen tree that crosses a dizzying chasm with nothing but a Bowie knife and his pride. This deep in the South American jungle, he knows there will be no last minute cavalry rescue. Today he may die, but that doesn't matter.

This is the image we have of actor Sonny Landham in "Predator": strong, defiant and generally a badass. Now at age 70, he remains active. Sonny has turned his focus from movies and has begun a new career in politics. He ran for the governorship of Kentucky in 2003 on the Independent party ticket. Though not successful, Sonny hosts numerous lecturing tours on Independent politics around the United States and has even created a DVD of this grass roots campaign. We sat down with this sci-fi/horror legend to talk about his movie career to date.

SCARS: Now if I'm correct, you're Cherokee & Seminole?

SL: Yes, Cherokee and Seminole.

SCARS: Did you find that that helps you more with your parts, or was it more your athletic prowess that got you your parts?

SL: They told me that the only reason they ever hired me for the movies was because I was so beautiful. I didn't have any talent, but I was beautiful. You know, put beauty in the movie. (laughs)

SCARS: So that's where the athleticism comes in?

SL: No, back in the 70's, when they started this "Indians must play Indians, blacks must play blacks, Hispanics must play Hispanics," so they'd do one Hispanic show, one black show, one Indian show and so on. I went out to Universal the first time and they called me in and I don't even remember the show, but the producer said, "I've always wondered how Indians talk." I said, "Now you know... with our mouths." You know; dumb statements like this.

SCARS: Now from what I've heard, you served in the military?

SL: I was in there 1959 until 1962. I was trained at Fort Knox, in tanks, and went to Fort Campbell, and worked in the service club up there. And then went to Korea



and I was a security guard for a transportation company. We ran the front gate.

SCARS: So I guess service training would have been a good thing, train for the physicality of what you went through doing “Predator”?

SL: Well, I had always been an athlete,

walker,’ I had to get up and walk out cause it was the worst picture I ever saw.” I said, “Well, John, thank you for sharing that with me. But I will share this with you – the check cleared the bank.” (laughs)

SCARS: So what kind of movies scares you?

went to see it, and the movie, and the music, and everything. And I realized, I’m gonna get tight, and sit there like this, my goodness, when I know it. I mean, how good this movie really is that I know the punch line, and I’m sitting here, you know, all tense.

SCARS: The best ones are the ones that

They told me that the only reason they ever hired me for the movies was because I was so beautiful.

football being the primary.

SCARS: Now of course your big break didn’t actually come in horror, it came in the action genre. Would you say that your first big break was “48 Hours”?

SL: Yeah, that was the one, because that was the #2 film at Christmas in ’82, because “Tootsie” was the #1 film. But we still got \$110M, when tickets were \$2.75 average, back in ’82. But, you see, we sold almost 45 million tickets at the box office.

SCARS: But I would guess the thing that you’re known for most, around the fandom, is “Predator.”

SL: Yeah, because now it’s probably playing, and “48 Hours,” it’s on HBO, it was showing this morning.

SCARS: The most infamous story has to be how Fox hired the bodyguard for the “Predator” shoot.

SL: That’s a story that, well, got out of proportion. I was going with a girl and her grandmother was Mary Roebing. Her grandmother started the National State Bank in the state of New Jersey. And she was almost kidnapped down in Mexico. So, she wanted bodyguards around down in Mexico (for the “Predator” shoot), so that’s why the bodyguards were there. I had bodyguards on (“Predator”) and “Firewalker.” But (Director John) McTiernan sitting around decides to make another story out of it. John’s the same person that came to me after “Firewalker.” And he came over with his girlfriend and a couple of other people, and he says, he saw (“Firewalker”), and he said, “Sonny, I have to tell you, when I went to see ‘Fire-



SL: I’ll tell you, one of the scariest movies I ever saw was Brian DePalma’s movie with Michael Caine and Angie Dickinson was in it...

SCARS: “Dressed To Kill”?

SL: Thank you, “Dressed To Kill.” And I had read the script and they had thought about this girl, Faith, playing the part of the woman where she’s supposed to do the stabbing. She had it and I just read it, and I thought it was a great script. And so I knew the punch line to the movie. And I

still get you even when you know what’s coming.

SL: And I thought that that was just a brilliant movie. “Psycho,” Alfred Hitchcock, was another one.

SCARS: Is there any modern-day director that you’d like to work with? Especially for the horror/action genre?

SL: There are a lot of good directors who I would like to or would have liked to work with. Tarantino, I would like to, I think he’s excellent. I got to work with Spielberg & Tobe Hooper on...

SCARS: “Poltergeist.”

SL: Yeah. Spielberg was the tops. Landis is here, and he’s a great director, of comedy AND horror. There are some people that have a genre that they can do, and then there’s some that can just do it all. There are very few of those.

SCARS: Do you have a website that you’d like to plug?

SL: Yes, SonnyLandham.com.

SCARS: Is there anything you’d like to say to the readers of SCARS?

SL: My wife and oldest daughter are the biggest horror fans going. They’re the SAW fans. In fact, the wife wanted me to get Shawnee Smith’s autograph for my oldest daughter.

SCARS: If I interview her, I’ll tell her to come over.

SL: Great! (laughs) Well, thank you & God bless you.

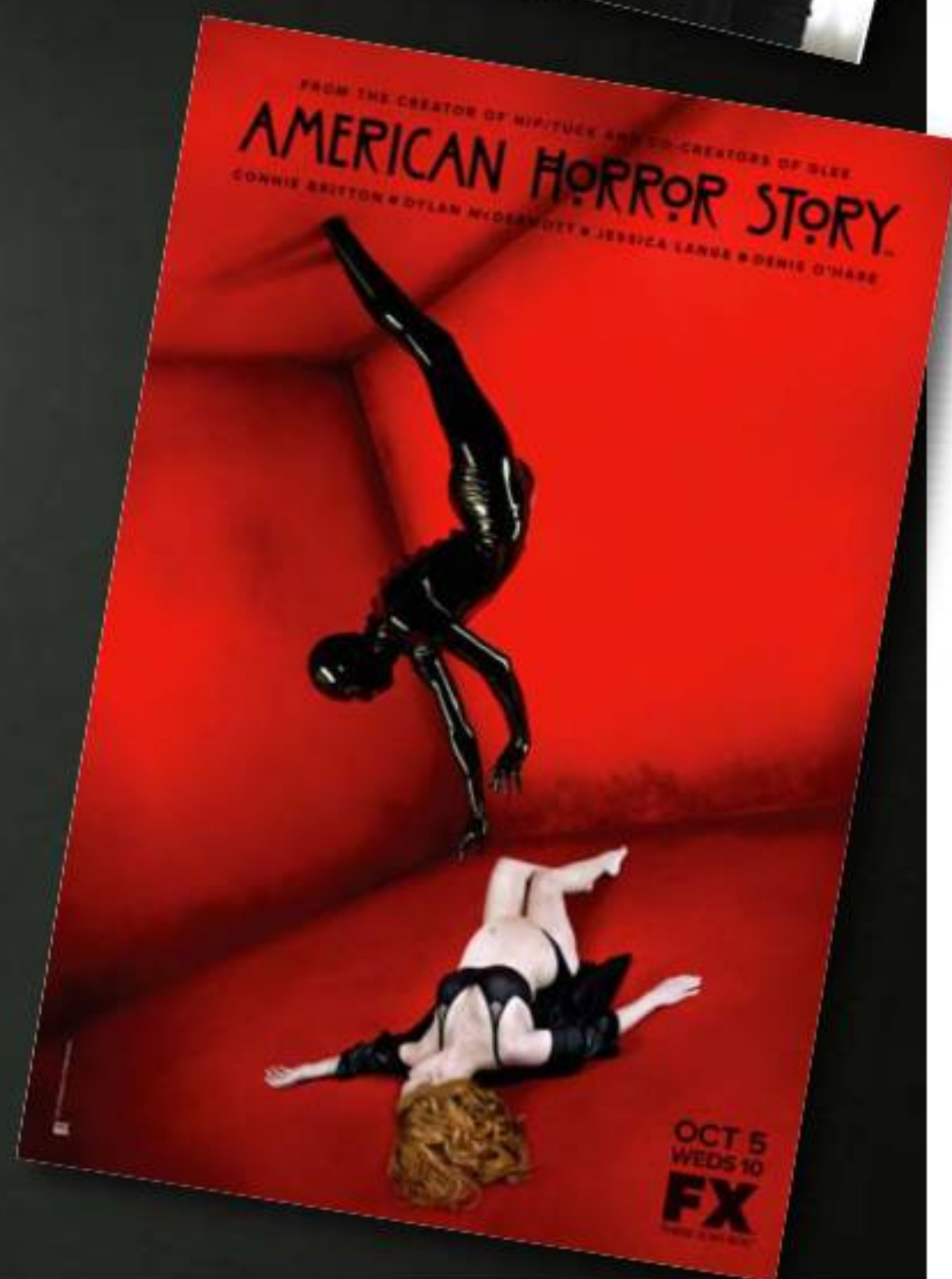
ON TELEVISION: AMERICAN HORROR STORY

"TV JUST GOT WEIRD" declared Entertainment Weekly. The Washington Post mused "it's either the worst, most jumbled, depraved excuse for television ever, or a brilliantly audacious, twistedly compelling piece of work."

When it comes to "American Horror Story" (FX, Wednesdays, 10 PM ET), our opinion so far lies somewhere between jumbled and compelling. With a pilot featuring ghostly twins (make that ghostly gingerkid twins), a prophetic harbinger-of-death girl next door (who also happens to have down syndrome), a stillborn, marital infidelity followed by marital stabbings, a teen who cuts, a teen who's Columbine-minded, a teen who's a coke fiend, TEEN GIRL FIGHTS!, masturbation, masturbation and crying, a monster in the basement, jars of bodyparts in the basement, ghosts, ghost seductions, screeching violins, a father likely to go Jack Torrance at any moment, Jessica Lange as a southern belle with a helping of psycho (think way amped up "Cat on a Hot Tin Roof"), a gimp suit in the attic, a gimp suit in the bedroom, and... well, that was all just in the pilot. Did we mention there's a pregnancy? And baby daddy might just be the gimp in the bedroom?

Those who stick around past the pilot get a more focused story as "American Horror Story" has progressed so far. Love it or hate it, it's undeniable that creators Ryan Murphy and Brad Falchuk ("Nip/Tuck") have thrown down the gauntlet and are making a true effort to live up to statements like the Entertainment Weekly and Washington Post reviews. It's now up to us to decide to watch and see if they can pull it off.

Fallon Masterson



THE SOUND OF MUSIC



When I first heard the music of Aaron Stoquert I was reminded of the first time I listened to Tom Waits and Nick Cave. I was captivated by the haunting melodies that sounded like they were billowing out of the speaker of an old Victrola.

The fact that Aaron's music is not being used in AMC's The Walking Dead is a complete mystery to me.

His freshman effort Run For Your Life is a 5 song E.P. that lays the ground work for his sophomore follow up Remaining Days a full length 11 song masterpiece.

While both works are incredible I do have a couple of stand out tune that make me tingle on each album.

Soft Skin (on Run For Your Life), I think is true brilliance. It sets the mood and I find myself listening to it over and over.

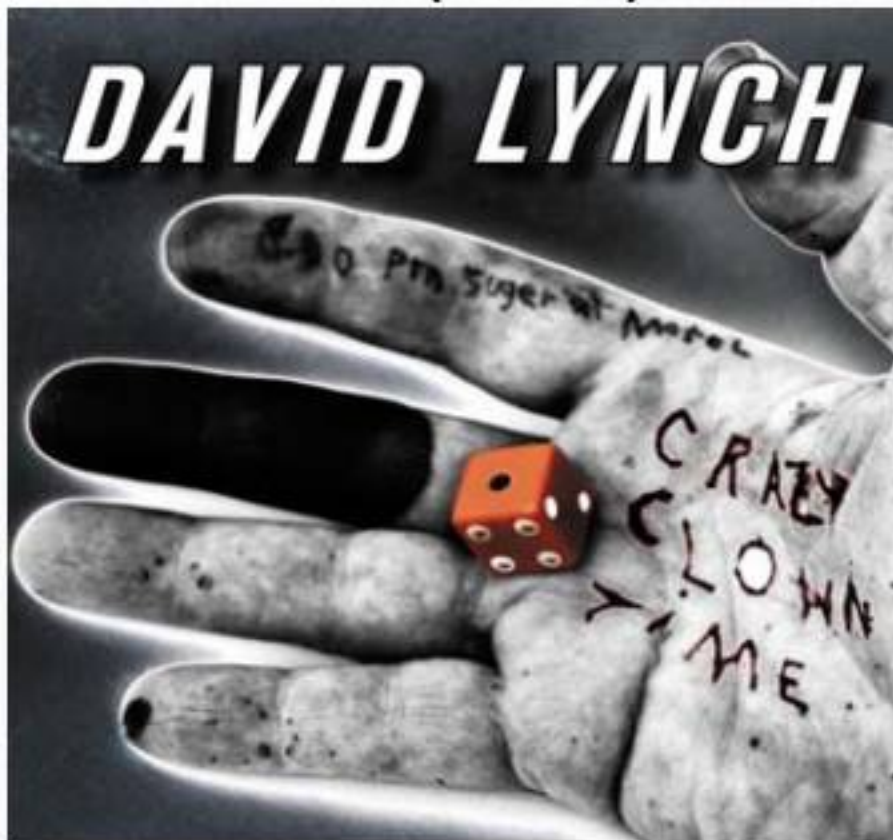
The Front Lines (on Remaining Days) is Epic. The opening guitar and cello set the tone for some Danzigesque crooning that just get more intense as the tune lumbers on and pulls you into its darkness.

Don't be a slow Zombie in making the decision to buy, Run like the newly infected and download, get the disc whatever you have to do...

Remaining Days - Out Now



David Lynch - Crazy Clown Time (Nov. 8)



Megadeth -Th1rt3en (Nov. 1)



Tom Waits - Bad As Me (Oct. 24)



Type O Negative - Vinyl Box Set (Nov. 25, Limited)



My Dying Bride - The Barghest O'Whitby (Nov. 7)



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